

Upland Public Library

Book Club Newsletter  
November 2016  
Volume 3, Issue 2

# Book-Enders

## "The End of the Story" is only the beginning

This month's Book-Enders pick is Liliana Heker's 'The End of the Story'. First published in 1996 in Argentina, the story is set in the 1970s in Argentina during the period of the "Proceso" - in English, the National Reorganization Process. This period was a tumultuous time in Argentina, as it was a time where the military influenced politics greatly. In "The End of the Story", Heker ties in the Proceso alongside the themes of friendship, betrayal, and patriotism.

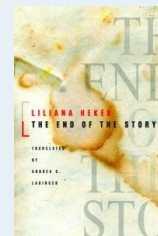
The book was only published in Spanish, but was later translated by Dr. Andrea Labinger, who will be this month's speaker. Read hers and Liliana Heker's biography on page 2 and 3!

## On Booking Ahead

Our next books will be Anita Diamant's "The Red Tent", a biblical-based narrative told by Dinah that depicts feminine support and encouragement in times of adversity.

January's book, "Tangled Vines" by Frances Dinkelspiel is a true crime that involves California's wine industry.

"The Passion of Artemisia" by Susan Vreeland is February's book, which tells the extraordinary story of Italian baroque painter Artemisia Gentileschi and her contributions to renaissance art.



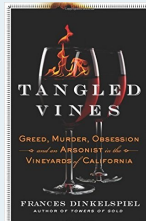
This Month

**November**  
*The End of the Story*  
Liliana Heker

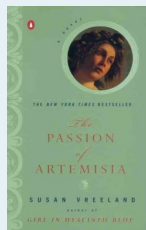


Booking Ahead

**December**  
*The Red Tent*  
Anita Diamant



**January**  
*Tangled Vines:*  
Frances Dinkelspiel



**February**  
*The Passion of Artemisia*  
Susan Vreeland

## Getting to Know: Dr. Andrea Labinger



Andrea G. Labinger specializes in translating Latin American prose fiction. Among the many authors she has translated are Sabina Berman, Carlos Cerda, Mempo Giardinelli, Ana María Shua, Alicia Steimberg, and Luisa Valenzuela.

Other novel-length translations

include: *The Confidantes*, a translation of Angelina Muñoz-Huberman's *Las confidantes* (Gaon Books, 2009); *Death as a Side Effect*, a translation of Ana María Shua's *La muerte como efecto secundario* (University of Nebraska Press, 2010); *Friends of Mine*, a translation of Ángela

Pradelli's *Amigas mías* (Latin American Literary Review Press, 2012); and *The End of the Story*, a translation of Liliana Heker's *El fin de la historia* (Biblioasis, 2012); *The Weight of Temptation* (*El peso de la tentación*) by Ana María Shua (Nebraska, 2012) and *Borges and Mathematics* (*Borges y la matemática*) by Guillermo Martínez (Purdue, Fall 2012).

In 2013 *World Literature Today* listed *The End of the Story* among the "75 notable translations of the year."

*Gesell Dome*, Labinger's translation of Guillermo Saccomanno's *Cámara Gesell*, has been awarded a 2014 PEN/Heim Translation Fund grant and will be published by Open Letter Press.

Source: <https://pen.org/andrea-labinger>

### Quick Facts About Dr. Labinger

- Received her BA in Spanish from Hunter College
- Received her MA and PhD in Latin American Lit from Harvard University
- Was a Professor of Spanish Emerita at the University of La Verne



Dr. Labinger's most recently translated book:  
***Gesell Dome* by Guillermo Saccomanno**

*Published August 2016*

Like "True Detective" through the lenses of William Faulkner and John Dos Passos, *Gesell Dome* is a mosaic of misery, a page-turner that will keep you enthralled right until its shocking end.

Source: <http://www.literarytranslators.org/blog/new-translation-august-2016>

## About the author: Liliana Heker

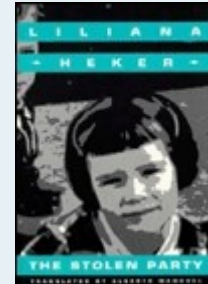


**Liliana Heker** was born in Buenos Aires in 1943. She began her professional writing career at seventeen with the support of Abelardo Castillo; her first short story "Los juegos" (1960) appeared in the magazine *El grillo de papel* and appeared later in her first book of short stories, *Los que vieron la zarza* (1966). She has published five volumes of short stories and two novels. Heker has gathered all of her short stories in the book *Los bordes de lo real* (1991), and is author of the essay "Diálogos sobre la vida y la muerte" (2000), which includes an interview with

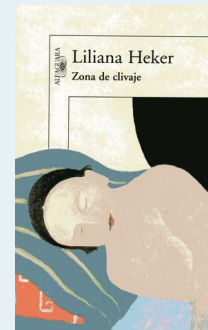
Jorge Luis Borges. During the Argentine Dirty War of state-sponsored violence in the 1970s and 1980s she wrote and edited left-wing literary journals, used veiled critiques as a means of protest, and engaged in vigorous debate with exiled writers such as Julio Cortázar. Her short stories have been translated into English and have also been published in Germany, Russia, Turkey, the Netherlands, Canada, and Poland.

Source: <http://www.wordswithoutborders.org/contributor/liliana-heker>

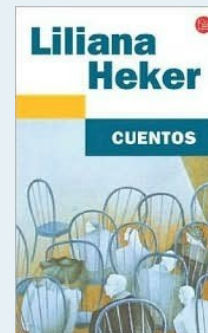
### Other works by Liliana Heker



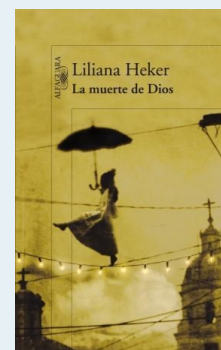
**The Stolen Party and Other Stories**



**Zona de clivaje**



**Cuentos**

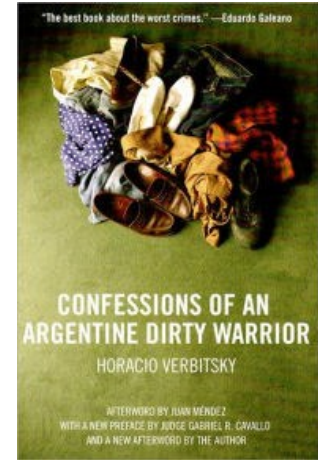
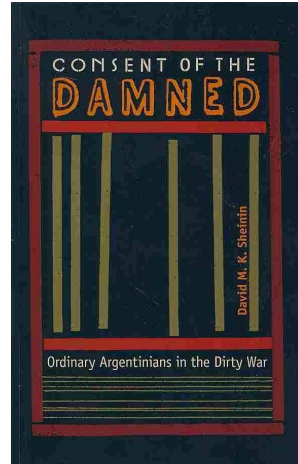
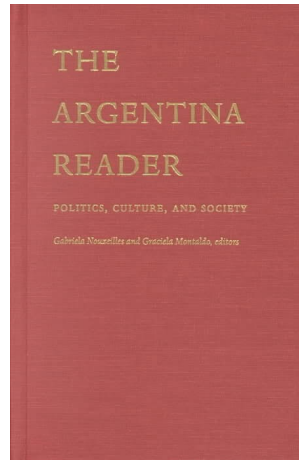
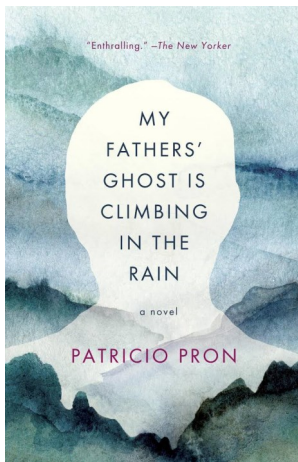


**La Muerte de Dios**



## Similar Reads

Other books for further understanding about Argentina's Dirty War.



## Understanding Argentina's Dirty War Through Memoir

By Ivan Tomic

Traditional historical accounts have been constructed primarily by those in power, for it is always easiest for those in power to record and publicize their own perspectives. As a result, many so-called official histories neglect to retell the experiences of the oppressed and marginalized sectors of the population. Without written records, the stories of these groups are forgotten. In effect, silence erases their very existence.

Reconstructing an accurate history, one that includes the perspectives of all social groups during a specific period of time, is a difficult process, but it is not impossible...Each book is a powerful testimony to the horrors individuals experienced during Argentina's infamous "dirty war" in the 1970s. At times they are deeply disturbing, at others extremely controversial. But each one is a riveting story of survival and of hope.

## The Argentinean Dirty War: a Brief Look

**The Dirty War**, Spanish **Guerra Sucia**, also known as **Process of National Reorganization**, Spanish **Proceso de Reorganización Nacional** or **El Proceso**, infamous campaign waged from 1976 to 1983 by Argentina's military [dictatorship](#) against suspected left-wing political opponents. It is estimated that between 10,000 and 30,000 citizens were killed; many of them were "disappeared" — seized by the authorities and never heard from again.

On March 29, 1976, five days after Argentine Pres. [Isabel Perón](#) was deposed, a three-man military junta filled the presidency with Lieut. Gen. [Jorge Rafael Videla](#). The junta closed the National Congress, imposed censorship, banned trade unions, and brought state and municipal government under military control. Meanwhile, Videla initiated a campaign against suspected dissidents. Throughout the country the regime set up hundreds of clandestine detention camps, where thousands of people were jailed and persecuted. Because leftist guerrillas had been widely active in the country beginning in the late 1960s, the Argentine government, which maintained that it was fighting a civil war, initially faced little public opposition, but this began to change in the late 1970s, with growing evidence of civil rights violations. The [Mothers of the Plaza de Mayo](#), an association of women who had lost children and grandchildren to the Dirty War, began calling international attention to the plight of the *desaparecidos* ("disappeared persons") through weekly Thursday afternoon vigils in the Plaza de Mayo, fronting the presidential palace; the vigils continued until 2006.

A particularly vocal critic of both left- and right-wing violence was [Adolfo Pérez Esquivel](#), who was arrested and tortured in 1977 and received the Nobel Peace Prize in 1980. For the most part, however, opposition was choked off

by rigorous censorship, strict curfews, and fear of the secret police.

Videla was succeeded in March 1981 by Gen. [Roberto Viola](#), who, with the Dirty War near its end, was quite unable to control his military allies. In December he was shouldered aside by Lieut. Gen. [Leopoldo Galtieri](#). Galtieri faced a slumping economy and increased civil opposition to military rule. After he launched Argentina's disastrous invasion of the Falkland (Malvinas) Islands (see [Falkland Islands War](#)), he was removed from office on June 17, 1982, three days after the conflict ended. Gen. [Reynaldo Bignone](#) was installed as president on July 1, 1982. Under Bignone political parties were allowed to resume activities, and general elections were announced; meanwhile, elements of the armed forces worked to conceal evidence of crimes committed during the Dirty War.

Democracy was restored to Argentina when [Raúl Alfonsín](#) of the [Radical Civic Union](#), a major centre-left political party, won the presidential election of 1983.



*Chicha Mariani, at the bullet-scarred house of her son, daughter-in-law, and granddaughter. Armed forces attacked the house in 1976.*

From: <https://www.britannica.com/event/Dirty-War>



## Last Month Wrap Up: Thank You, Jeff Warhol!

Book-Enders began their new season of reading by taking “*A Walk in the Woods*” Guiding us through some adventurous wilderness hikes was Sierra Club Hike Leader, Jeffery Warhol. Jeff’s photos, videos, and stories enabled Book-Enders to vicariously experience some thrilling climbs and mountain peaks that Jeff has summited. Jeff enjoys working with novice hikers to build their skills. As a member of the Los Serranos chapter of the Sierra Club, Jeff will be leading a hike on **November 10, 2016** to Upper Marshall Canyon, one the destinations he featured in his presentation.

If anyone would like join Jeff on this hike, you can get more information at the Los Serranos website at

[http://sangorgonio2.sierraclub.org/groups/los\\_serranos](http://sangorgonio2.sierraclub.org/groups/los_serranos)

## Discussion Questions

1. How did you experience the book? Were you immediately drawn into the story--or did it take you a while? Did the book intrigue, disturb, alienate, irritate, or frighten you?  

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2. Do you find the characters convincing? Are they believable? Compelling? Are they fully developed as complex, emotional human beings--or are they one-dimensional?  

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3. Did Leonora's desire to save her daughter's life and that of her aging parents justify her betrayal?  

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4. Can you pick out a passage that strikes you as particularly profound or interesting--or perhaps something that sums up the central dilemma of the book?  

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5. If you were to talk with the author, what would you want to know?  

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6. Did you learn something new reading this book? Did it broaden your perspective about a difficult personal issue? Or a societal issue? About another culture in another country... or about an ethnic / regional culture in your own country?  

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